

5 VIEWS RE/DUX

by

Will Rowe

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree:
Master of Music
Indiana University
December, 2016

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Master of Music.

Claude Baker, Director of Thesis

Will Rowe

5 Views Re/Dux

for soprano and chamber orchestra

- 2016 -

Program Notes

5 Views Re/Dux is a set of short poems by Catherine Fletcher, with whom I met and collaborated at the Byrdcliffe Artist Colony in the summer of 2015. Published in *Poetry Wales*, the poetry riffs on various lines from Peter Finch’s *Five Views of Wales*. Catherine sets the text taken from Finch’s work as the titles of each poem in *5 Views Re/Dux*, and uses them as the springboard for her ideas in the body of each poem. Each poem in the set is a series of puns on the title, and thus less a narrative of Finch's ideas than a series of images inspired by the colorful diction he used.

The original setting of *5 Views Re/Dux* was written at the Fontainebleau Ecole d’Art Americaines in 2016 for soprano, cello and piano. In that setting, I sought to realize these collections of images that Catherine procured in sonic form, adding additional dimension to the text. Since wordplay is one of my favorite forms of expression, these were texts I could relate to easily. I knew as soon as she interpreted “As Spoken” as “ass poken” that there was not only a great opportunity for musical comedy, but also multiple layers of opportunities for text painting given the relationship between the poems and their titles.

In the orchestral setting of *5 Views Re/Dux*, I was given the possibility to add even more depth to the text painting. For example, I was able to make the wave sounds (depicted as unsynchronized oscillations of two notes in various instruments) in *Rippled Drum (Bard)* more prominent as well as more nebulous, the falling gestures in *Poor Holding (Vicar)* more dramatic, the color of the Scottish pastiche in *Coated Macadam (Mender)* closer to that of traditional folk instrumentation, the “ass” in *As Spoken (Arrows)* even fartier, and the black tar heroin portion of *Tar Rock (Mine)* even more disoriented and dreamy. Though there has been a long evolution of these ideas from Finch’s *Five Views of Wales* to the orchestral setting of *5 Views Re/Dux*, the snippets that Catherine blossomed in her own fashion allowed the chance to aurally animate a series of hilarious, bizarre, and colorful collection of images.

5 Views Re/Dux

by Catherine Fletcher

Rippled Drum (Bard)

an instrument that makes waves
a drum with a vein of chocolate running through
wavy rolling tobacco
the inner ear drowning in cheap alcohol

Poor Holding (Vicar)

property of the indigent
bad grip
sickly footing
sad, misspelled Caulfield

Coated Macadam (Mender)

a Scot with thick skin
Mrs. Cadam in her outerwear
a muddy dam blocking a narrow creek
one of two Teds at a family reunion

As Spoken (Arrows)

ass poken
ass poke N.
like
like squares
like arrows →
← the way to Wales is west

Tar Rock (Mine)

a prehistoric reptile
an exclamation in Breton
asphalt on a hot day
a Cardiff street drug

"5 Views Re/Dux"
Copyright 2015, by Catherine Fletcher
Used by permission of the author

"5 Views Re/Dux" by Catherine Fletcher was originally published in *Poetry Wales*, Spring 2015, vol. 50, no. 4 (Seren Books, United Kingdom); ISSN 03322202

Instrumentation

Concert Score: instruments that sound at the octave or double octave are notated at their written pitch.

2 Flutes (2nd doubles Piccolo)
2 Oboes (2nd doubles English Horn)
2 Clarinets in Bb (2nd doubles Bass Clarinet in Bb)
2 Bassoons (2nd doubles Contrabassoon)

2 Horns in F
2 Trumpets in C
Trombone
Bass Trombone
Tuba

Timpani (4)

Percussion I

Vibraphone, Crotales (2 octaves), Xylophone, Suspended Cymbal (medium), 5 Temple Blocks, 2 Triangles
Shared with Percussion II: Tam-Tam (large), Bass Drum

Percussion II

Claves, Cabasa
Shared with Percussion I: Tam-Tam (large), Bass Drum

Harp

Piano

Strings

Percussion Key

The musical score for Percussion I and Percussion II is as follows:

Percussion I:

- 7/4 Time Signature**
- Tam-Tam:** Hits on measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507

*With thanks to Catherine Fletcher,
whose wit is sweeter than Belgian wheat beer.*

*Composed in residence at the UCross Foundation
in UCross, Wyoming.*

5 Views Re/Dux

for Soprano and Chamber Orchestra

C Score

I. Rippled Drum (Bard)

Catherine Fletcher

Will Rowe (2016)

Light, floating ♪ = 60

Flute I

Flute II

Oboe I

Oboe II

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Horn I

Horn II

Trumpet I

Trumpet II

Trombone

Bass Trombone

Tuba

Light, floating ♩ = 60

Timpani

Vibraphone
yarn mallets, motor on - fast

Percussion I

Percussion II

Tam-Tam
scrape with triangle beater

Harp

Piano

scrape strings lengthwise with plectrum,
away from pianist

Soprano Solo

mp

an in - stru - ment that makes waves that makes waves that makes waves

Light, floating ♩ = 60

Violin I

Violin II

Viola

Violoncello

Contrabass

sul C, sul pont.

sul C, sul pont.

mf pizz.

f

mf

poco f

tr

[illegible]

A

poco accel. **Con moto** ♩ = 66

Timp.

Perc. I

Perc. II

Hp.

Pno.

S. Solo

p *mf* *f* *p* *f* *mp* *f* *pp* *mf* *mf* *f*

Vib.

Suspended Cymbal

arco

Crotales

brass mallets

Cabasa

waves.

a drum with a vein of choc' - late run-nin

[illegible]

[illegible]

B

Tempo Primo ♩ = 60

14

Fl. I *p* *mf* *mp* *p*

Fl. II *p* *mf*

Ob. I *p* *mf* *f* *mp* *p*

Ob. II *p* *mf*

Cl. I *mp* *f* *mf* *p*

B. Cl. *mp* *p* *mf* *p*

Bsn. I *mp* *p* *mf* *p*

Bsn. II *p* *mf*

Hn. I *mp* *f*

Hn. II *p* *mf*

C Tpt. I

C Tpt. II

Tbn.

B. Tbn.

Tba.

B

Tempo Primo ♩ = 60

Timp.

Perc. I *p* *mp* *mf* *scrape*

Perc. II *pp* *mf* *Cabasa*

Hp. *mf* *f* *I.v.*

Pno. *mp* *mf* *f* *pedal ad lib.*

S. Solo *mf* *f* *mf* *p* *the in - ner ear_ drown - ing in cheap al - co - hol_*

B

Tempo Primo ♩ = 60

Vln. I *f* *pizz., senza sord.*

Vln. II *f* *pizz., senza sord.*

Vla. *p* *ord.* *mp* *sul pont.* *f* *p* *sul pont.*

Vc. *p* *ord.* *mp* *f* *pizz.* *p* *mf*

Cb. *f* *mf*

II. Poor Holding (Vicar)

Insecure, falling ♩ = 132

C

Flute I *pp* *mp* *pp* *mp*

Flute II

Oboe I

Oboe II

Clarinet I

Bass Clarinet *p* *f* *p*

Bassoon I *p* *f*

Bassoon II

Horn I

Horn II

Trumpet I

Trumpet II

Trombone *mf* *p* *mf* *p* *mf*

Bass Trombone *mf* *p* *mf* *p* *mf*

Tuba

Insecure, falling ♩ = 132

C

Timpani

Percussion I Temple Blocks rubber mallets *p* *mf* Tam-Tam soft mallets *pp* *f* T.B. *p*

Percussion II Claves *pp* *mp* *pp* *mf*

Harp

Piano

Soprano Solo *ff* *mp* *p*
Prop-er-ty... of the in-di-gent bad grip

Insecure, falling ♩ = 132

C

Violin I *pp* *f* *pp* *mp* *f* *fp* *div.*

Violin II

Viola *mp* *f* *fp* *pizz.* *p*

Violoncello *mf* *f* *fp* *pizz.* *p*

Contrabass *mf* *fp* *pizz.* *p*

[illegible]

20

E

Fl. I. *poco f sempre*

Fl. II.

Ob. I. *poco f sempre*

Ob. II.

Cl. I. *poco f sempre*

B. Cl. *p* *f* *poco f sempre*

Bsn. I. *p* *f* *poco f sempre*

Bsn. II.

Hn. I. *molto f*

Hn. II. *f* *molto f*

Tpt. I. *half-valve* *cup mute* *mf sempre*

Tpt. II. *mf sempre*

Tbn. *f* *cup mute* *mf sempre*

B. Tbn. *mf sempre*

Tba. *mf* *f* *mf sempre*

Timp. **E**

Perc. I. *Sus. Cym.* *arco* *p* *f* **B.D.** *hard mallets*

Perc. II. **T.T.** *sticks* *f*

Hp.

Pno. *p* *f sempre* *f* *pp* *ff*

S. Solo
bad grip bad bad bad grip sick - - ly foot - ing sick - ly sick - ly

E

Vln. I. *mp* *f* *poco f sempre*

Vln. II.

Vla. *mp* *mf* *poco f sempre*

Vc. *arco* *mp* *f* *poco f sempre*

Cb. *arco* *mf* *f* *poco f sempre*

F

27

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

B. Cl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

S. Solo

sick - ly foot - ing sick - ly foot - ing bad grip bad grip bad grip

one long gliss while crossing strings

IV III II I

ff (sounding)

one long gliss while crossing strings

IV III II I

ff (sounding)

one long gliss while crossing strings

IV III II I

ff (sounding)

one long gliss while crossing strings

IV III II I

ff (sounding)

F

G

rit. ♩ = 66 accel. ♩ = 132

Fl. I 32 *mp* *pp* *p* *f*

Fl. II

Ob. I *mp* *pp* *p* *f*

Ob. II

Cl. I *pp* *mf* *p* *mf* *f*

B. Cl. *p* *fp* *p* *mf* *p* *f*

Bsn. I *p* *fp* *p* *mf* *p* *mf*

Bsn. II

Hn. I *mf* *f*

Hn. II *mf* *f*

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

G

rit. ♩ = 66 accel. ♩ = 132

Timp.

Perc. I *p* *mf* *p* *mp* *mp* *p* *pp*

Perc. II *p* *mf* *p* *mp* *mp* *p* *pp*

Hp.

Pno. *mf* *p* *f*

S. Solo spoken *mf*
sod mis - spelled Caul - field

G

rit. ♩ = 66 accel. ♩ = 132

Vln. I *p* *f* *mf* *pp* *f* *mf* *mp*

Vln. II

Vla. *p* *f* *mf* *pp* *f* *mf* *mp*

Vc. *p* *f* *mf* *pp* *f* *mf* *mp* *p*

Cb. *p* *f* *mf* *pp* *f* *pizz., div.* *p*

III. Coated Macadam (Mender)

...A Scottish Ballad? ♩ = 44

noble, powerful
H

Flute I
noble, powerful
ff sempre
mp sempre

Flute II
noble, powerful
ff sempre

Oboe I
senza vib.
put reed in mouth with lips near thread
(bagpipe drone)
breathe ad lib.
ff sempre
mp sempre

Cor Anglais
f sempre
noble, powerful
mp sempre

Clarinet I
ff sempre

Clarinet II

Bassoon I
senza vib.
put reed in mouth with lips near thread
(bagpipe drone)
breathe ad lib.
f sempre
mp sempre

Contrabassoon

Horn I

Horn II

Trumpet I

Trumpet II

Trombone

Bass Trombone

Tuba

...A Scottish Ballad? ♩ = 44

medium-hard mallets
f sempre
mp sempre
H

Timpani

Percussion I

Percussion II

Harp
f sempre

Piano
f sempre
mf sempre

Soprano Solo
f noble, powerful
a Scot with thick skin a
H

...A Scottish Ballad? ♩ = 44

Violin I
solo
mp sempre

Violin II

Viola

Violoncello
noble, powerful
non div., open strings where possible
f sempre
noble, powerful
open strings where possible
div.
mp sempre
non div.

Contrabass
div.
f sempre
p sempre

Conductor

32

Fl. I

Picc.

Ob. I

C. A.

Cl. I

Cl. II

Bsn. I

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

Scot with thick skin "Really?" a mud-dy__ dam block - ing a nar - row creek__ one of "...two Teds at.. a family... reunion..."

tapering off

5.3

p

pp

tapering off

p

rit.

confident -> embarrassed

pp

f

p

spoken to self

getting paranoid

mf

mp

f

spoken noticing conductor, getting awkward

rit.

stop conducting

spoken to soprano, interjecting, getting awkward

"one of two Teds at.. a family... reunion..."

IV. As Spoken (Arrows)

Frank, ostentatious ♩ = 104

Flute I c. 5-6" mp t. fl.

Picc. c. 5-6"

Oboe I c. 5-6"

Oboe II c. 5-6"

Clarinet I c. 5-6" mp t. fl.

Clarinet II c. 5-6"

Bassoon I c. 5-6"

Contrabassoon flutter tongue c. 5-6" lounge ram pp p < f p < f

Horn I c. 5-6" lowest pedal tone possible mf > pp mouthpiece buzz

Horn II c. 5-6" lowest pedal tone possible

Trumpet I c. 5-6"

Trumpet II c. 5-6"

Trombone c. 5-6"

Bass Trombone lowest pedal tone possible, flutter tongue c. 5-6" p f p < f

Tuba lowest pedal tone possible, flutter tongue c. 5-6" p f p < f

Timpani c. 5-6" Frank, ostentatious ♩ = 104 detuned, as low as possible p f p < mf

Percussion I c. 5-6" thumb drag mp f p < f p < f p f Claves

Percussion II c. 5-6"

Harp c. 5-6" f p pp

Piano c. 5-6" f struck on strings with palm f f p

Soprano Solo c. 5-6" spoken mf ass po-ken ass po-ken ass poke N - [n] like like squares like sempre straight tone mp f p

Frank, ostentatious ♩ = 104

Violin I c. 5-6" pizz. f f p pp

Violin II c. 5-6" pizz. f f p pp

Viola c. 5-6" pizz. f f p pp

Violoncello c. 5-6" scratch tone mute string with LH to get unpitched scratch pizz. f mf < f arco mp pizz. f p pp

Contrabass c. 5-6" pp f p < f mf < f pizz. f p

V. Tar Rock (Mine)

Heavy, with outbursts ♩ = 56

Flute I

Picc.

Oboe I

Oboe II

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Horn I

Horn II

Trumpet I

Trumpet II

Trombone

Bass Trombone

Tuba

Heavy, with outbursts ♩ = 56

Timpani

Percussion I

Percussion II

Harp

Piano

Soprano Solo

Heavy, with outbursts ♩ = 56

solo

Violin I

gli altri

Violin II

Viola

Violoncello

Contrabass

Blow air through instrument

harmon mute, half-valve

harmon mute, half-valve

harmon mute

harmon mute

Temple Blocks

rubber mallets

Tam-tam

soft beater

thunder

strike the strings with hand

a pre - his - tor - ic rep - tile

non-div.

mf

f

pp

f

fp

mp

div.

P

poco accel.

Dazed, euphoric ♩ = 72

13

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

P

poco accel.

Dazed, euphoric ♩ = 72

Timp.

Perc. I

Perc. II

Hp.

Pno.

S. Solo

as - phalt_ on a hot day

P

poco accel.

Dazed, euphoric ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord., senza vib.

19

Fl. I *pp* *mp* *mp*

Picc. *mp* *mp* *mp*

Ob. I *mp* *pp* *mp*

Ob. II *pp* *mp* *pp* *mp*

Cl. I *mp* *pp* *mp*

Cl. II *pp* *mp* *pp* *mp*

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I [Low Tri.] *p*

Perc. II *mp* *mp*

Hp.

Pno. (s) (s)

S. Solo

Vln. I *tutti* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *senza sord.* *mp*

Cb.

This page of the musical score is divided into two systems. The first system includes staves for Fl. I, Picc., Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn., B. Tbn., Tba., and Timp. The second system includes Perc. I, Perc. II, Hp., Pno., S. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The score features complex musical notation with many sixteenth and thirty-second notes, often beamed together. Dynamics such as *pp*, *mp*, *p*, *f*, and *poco f* are indicated throughout. A vocal line for 'S. Solo' is present, with lyrics 'a Car - - diff'. A rehearsal mark 'Q' is placed above the Vln. I staff. The piano part (Pno.) has a section marked with '(8)' in parentheses. The percussion parts (Perc. I and II) have specific patterns indicated by 'Tri.' and 'T.T.' in boxes. The woodwind and brass parts have various articulations and dynamics, including '6' (sextuplet) and 'pp' (pianissimo). The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have various articulations and dynamics, including '3' (triplet) and 'pp' (pianissimo). The vocal line for 'S. Solo' is a single line with lyrics 'a Car - - diff'.

23

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hrp.

Pno.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

street

drug

pp

mp

p

sul pont.

25

Fl. I *pp* *6* *mp*

Picc. *p* *pp*

Ob. I *pp* *6* *mp* *tr*

Ob. II

Cl. I *pp* *6* *mp*

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Perc. I *p* *Tri.*

Perc. II *p* *T.T.*

Hp. *mp* *wispy bisbig.*

Pno. *(s)* *(s)*

S. Solo

Vln. I *tr*

Vln. II *tr*

Vla. *p*

Vc. *p*

Cb.

Let ring

Let ring

Let ring

Let ring